

WEEKLY MINI-SERIES



2^{OF}4

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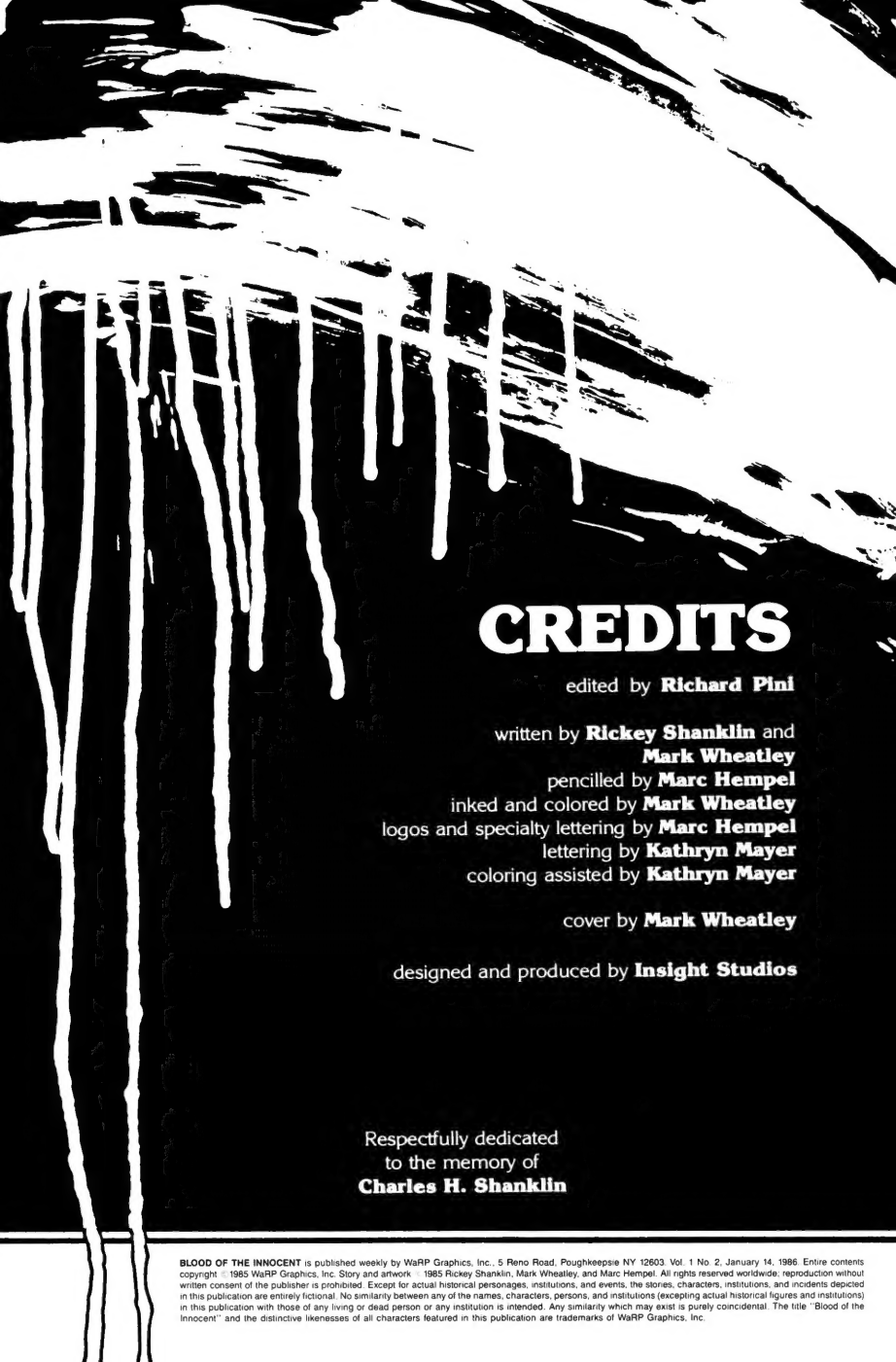
In Canada
\$2.00

BLOOD OF THE INNOCENT



**DRACULA
JACK
THE RIPPER**

NIGHTMARE & FANTASY FOR
MATURE READERS



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written by **Rickey Shanklin** and
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designed and produced by **Insight Studios**

Respectfully dedicated
to the memory of
Charles H. Shanklin

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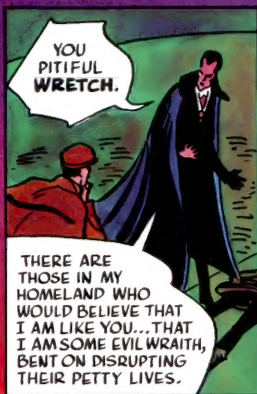
**WHITECHAPEL, LONDON'S
LOWER EAST END, 1888...**

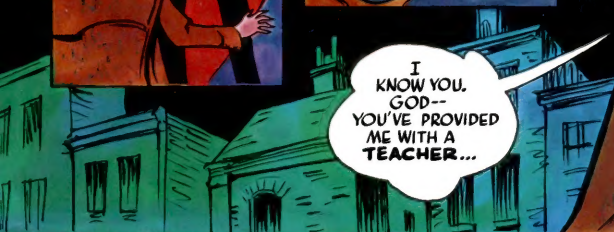
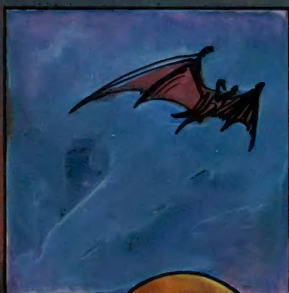
MARY,
MARY, QUITE
CONTRARY; HOW DOES
YOUR GARTER FLOW?
WITH VEINS AND BLOOD
AND ARTERIES FROM
A DEAD WHORE
ON BUCKS ROW!

**CHAPTER
TWO:**

*Light of The Sun
Dark of The Moon*







~~WRAITH MONTAGUE~~ OBSERVER

SEPTEMBER 8, 1888

No. 1423 - Vol. 55

REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.

East London has a terror that must be stamped out. We illustrate on this page, and describe in another, Police-Constable Neil's discovery of murdered Mary Ann Nicholls in Buck's-row, Whitechapel, on the early morning of August the Thirty-first. This crime has so many points of similarity with the murder of the other woman in the same neighborhood — one Martha Turner, on August 7th — that the police admit their belief that both crimes are the work of one individual.

THE
LITTLE
BUGGERS!

WOMP!

HONESTLY,
NEIL... I
DON'T KNOW
HOW YOU
PUT UP
WITH IT!

EAST
LONDON
OBSERVER
NEIL
ESTERWOOD,
EDITOR

STOMP!

IT IS NOT STARTING OUT AS A GOOD
DAY FOR EITHER MONTAGUE JOHN
DRUITT OR NEIL ESTERWOOD.

VILE
CREATURES!

I'M AFRAID I
DON'T EVEN TAKE
NOTICE OF THEM
ANY LONGER,
JOHN.

BUT
AS I WAS
SAYING... WHAT
WE'RE LOOKING
FOR HERE IS A
HUMAN INTEREST
PIECE.

WE WANT DETAILS ON
WHY HE'S HERE.
WHY ENGLAND?

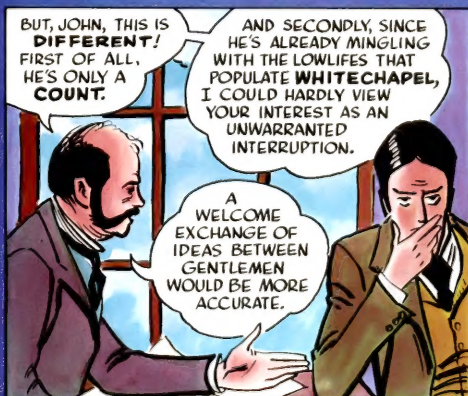
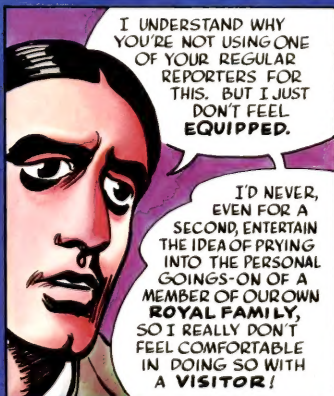
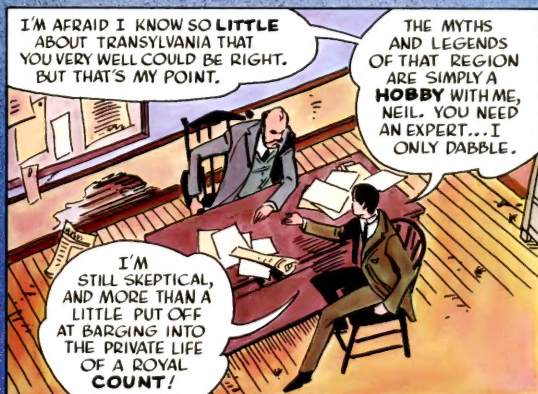
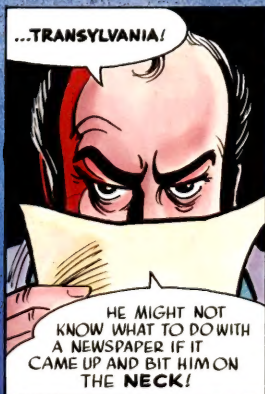
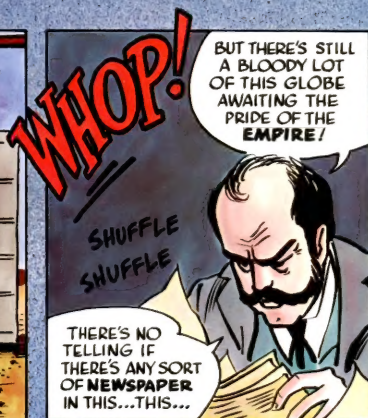
WHY
THE EAST
END?
WHAT
PURPOSE DOES
WHITE-
CHAPEL
SERVE,
FOR GOD'S
SAKE?

WHY DOES HE NEED TO
PROMOTE TOURISM AT ALL,
LET ALONE IN PERSON?

MAYBE
HE SIMPLY
WANTS TO BE
LEFT ALONE,
NEIL.

IF HE REALLY
WANTED A LOT OF
ATTENTION,
I'M SURE HE
WOULD HAVE
COME TO
YOU.

WHAM!





ST LONDON OBSERVER

SEPTEMBER 13, 1888

NOTICE

Dr. Montague Druit, instructor at
Blackheath, requests the pleasure of an
interview with Count Dracula at his
convenience. Subject: mutual interests
via Blackheath.

"VICTORIA" BOSOM PAD

GRACEFUL - HEALTHY

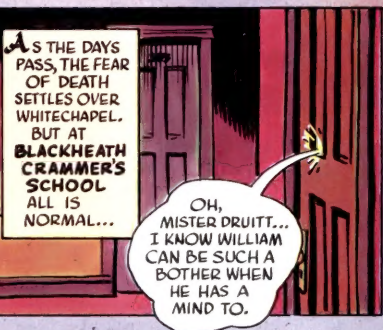
It secures a perfect figure.

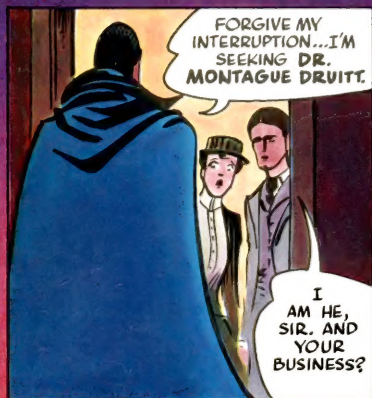
THE LONDON OBSERVER

VALUED

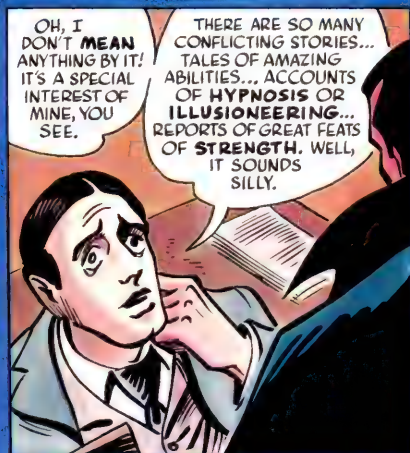
THOMAS

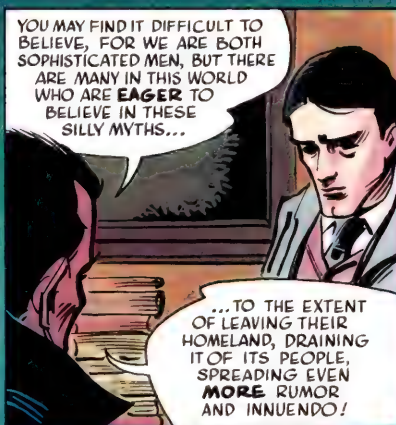
NS

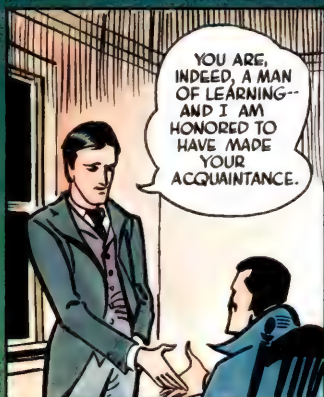












YOU ARE, INDEED, A MAN OF LEARNING-- AND I AM HONORED TO HAVE MADE YOUR ACQUAINTANCE.



AND I THINK I UNDERSTAND, NOW, YOUR QUEST FOR NEW COUNTRYMEN. I'M SURE YOU MUST HAVE SOME PERSUASIVE ARGUMENTS TO ATTRACT CITIZENS.

IF YOU COULD PUT IT IN WRITING, I CAN COME BY YOUR LODGINGS SOMETIME THIS WEEK AND PICK IT UP. I CAN ASSURE YOU THAT YOU WILL BE TREATED PROPERLY BY THE PRESS.



THANK YOU. I'LL HAVE ONE OF MY AGENTS DELIVER TO YOU WHAT YOU REQUEST.

I'D PREFER NOT TO BE DISTURBED AT MY LODGINGS. NOW...



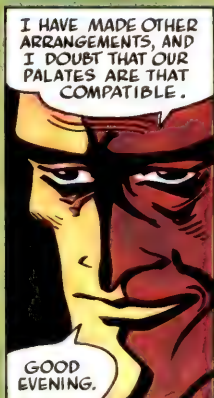
... THE TALK HAS BEEN INTERESTING, BUT I REALLY MUST BE GOING. I HAVE YET TO EAT THIS EVENING AND I THINK I HEAR MY DINNER CALLING.

I BELIEVE THAT HUNGER ONLY BRINGS OUT THE WORST IN A MAN... MYSELF INCLUDED!



I HAVEN'T TAKEN SUPPER YET, EITHER. WHAT SAY WE DINE TOGETHER?

THANK YOU, BUT NO.

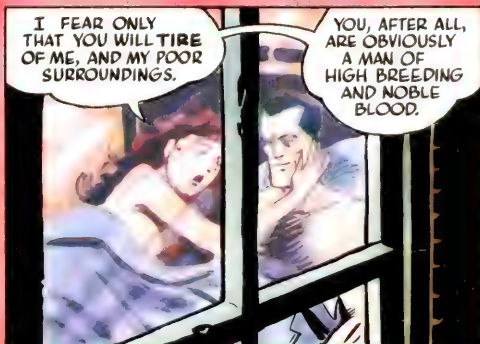
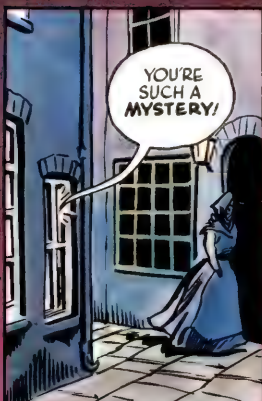


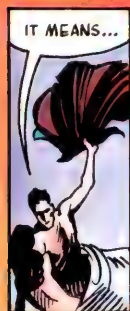
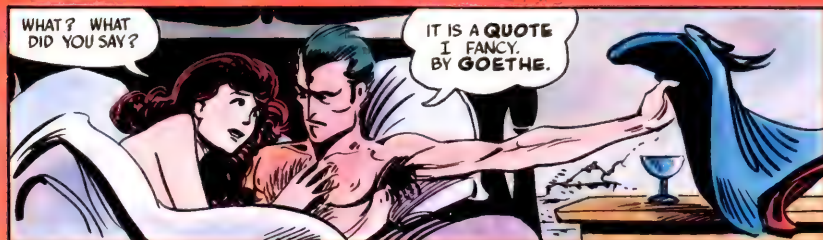
I HAVE MADE OTHER ARRANGEMENTS, AND I DOUBT THAT OUR PALATES ARE THAT COMPATIBLE.

GOOD EVENING.



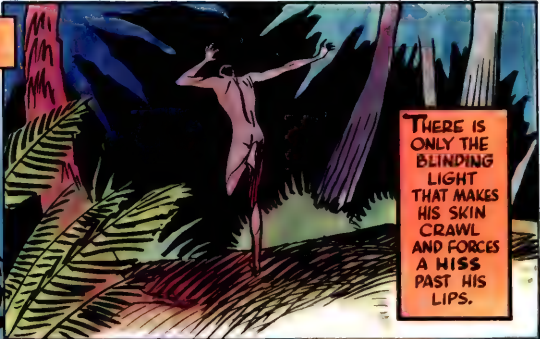
HMMM-- I WONDER IF HE'S HIDING SOMETHING?







BUT THERE IS NO JOY
FOR DRACULA.



THERE IS
ONLY THE
BLINDING
LIGHT
THAT MAKES
HIS SKIN
CRAWL
AND FORCES
A HISS
PAST HIS
LIPS.



ALL THE JOY IS
MARY'S.



MY LORD... I HAVE
FOUND HEAVEN. THIS
HAS SO LONG BEEN MY
FANTASY... I'VE HEARD
SUCH TALES FROM
SAILORS... OF THE
BEAUTY OF
THE WORLD.



SHE DRINKS IN THE PRIMEVAL
SCENTS IN THE MOISTURE-LADEN
AIR-- QUICK TO HEAR ALL THE RHYTHMS
OF THE JUNGLE, THE CLICK-CLICK BUGS,
THE SONGS OF BIRDS, THE RUSH OF
BREEZE THROUGH THE CEILING OF LEAVES.



LORD?
WHERE HAVE
YOU...



WHAT
IS
WRONG?



I'VE
NEVER SEEN
FEAR
IN YOU
BEFORE...



HOW LONG SINCE
DRACULA HAS DEALT
IN SIMPLE PLAY?

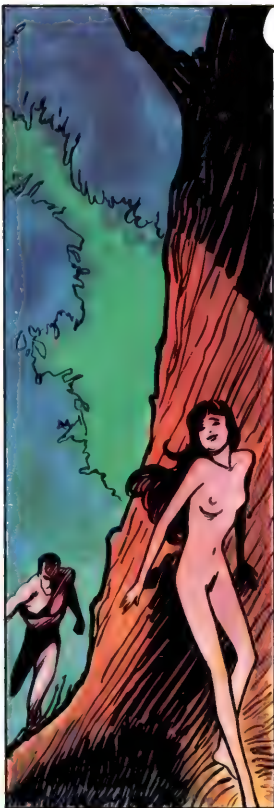


NOW...



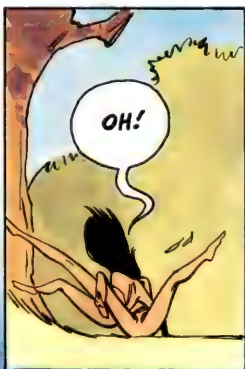
OH--

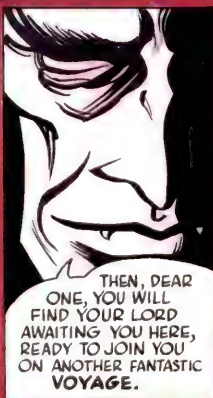
NO. THIS IS
MY FANTASY.
WE'LL DO IT
MY WAY
THIS TIME.

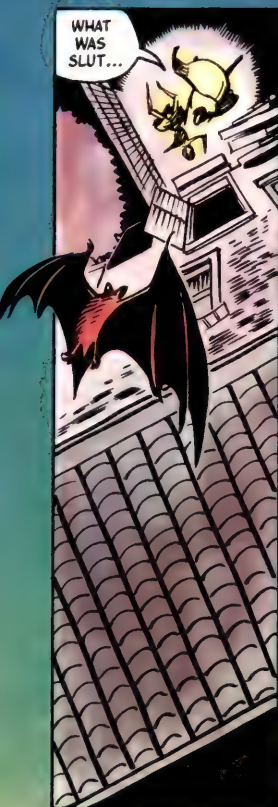


WHO KNOWS?
YOU COULD
LEARN
SOMETHING.







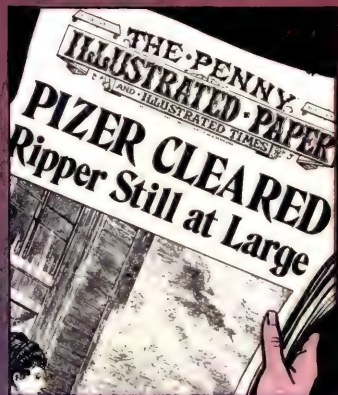
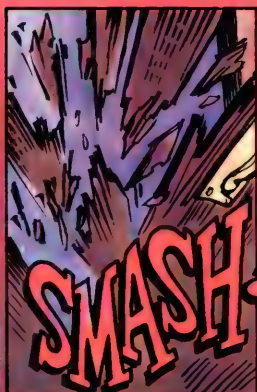
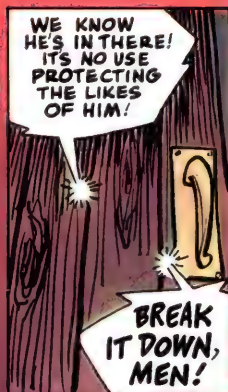


THE DEEDS
OF THE
NIGHT
ARE
DISPLACED
BY AN
ANGRY
DAY...

PUBLIC NOTICE

Finding that, in spite of murders being committed in our midst our police force is inadequate to discover the author or authors of the late atrocities, we the undersigned have formed ourselves into a committee and intend offering a substantial reward to any one, citizens or otherwise, who shall give such information as will be the means of bringing the murderer or murderers to justice.

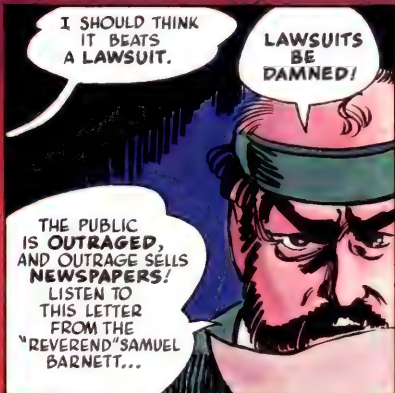






WELL, IN ALL HONESTY, YOU SHOULD HAVE WAITED UNTIL AFTER THE TRIAL. IT'S NOT AS IF HE WAS THE ONLY MAN ACCUSED.

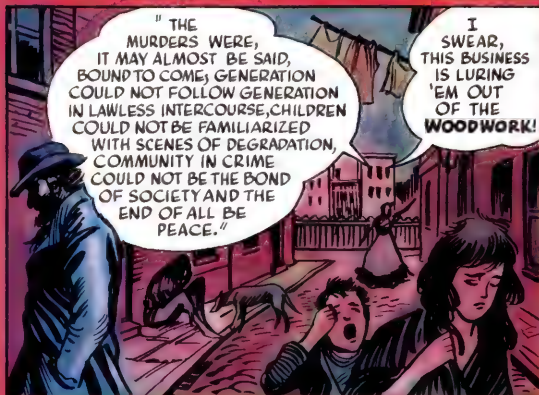
AND ALLOW THE OTHER PAPERS TO GET THE STORY OUT FIRST?



I SHOULD THINK IT BEATS A LAWSUIT.

LAWSUITS BE DAMNED!

THE PUBLIC IS **OUTRAGED**, AND OUTRAGE SELLS **NEWSPAPERS**! LISTEN TO THIS LETTER FROM THE "REVEREND" SAMUEL BARNETT...



"THE MURDERS WERE, IT MAY ALMOST BE SAID, BOUND TO COME; GENERATION COULD NOT FOLLOW GENERATION IN LAWLESS INTERCOURSE, CHILDREN COULD NOT BE FAMILIARIZED WITH SCENES OF DEGRADATION, COMMUNITY IN CRIME COULD NOT BE THE BOND OF SOCIETY AND THE END OF ALL BE PEACE."

I SWEAR, THIS BUSINESS IS LURING 'EM OUT OF THE **WOODWORK**!



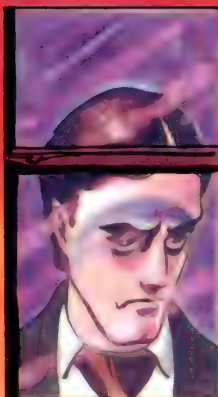
I HAVE A **PERSONAL** THEORY ABOUT THESE MURDERS, ONE WHICH I HESITATE TO MENTION DUE TO ITS OFFBEAT NATURE.

GO ON, MAN. I'M LISTENING!

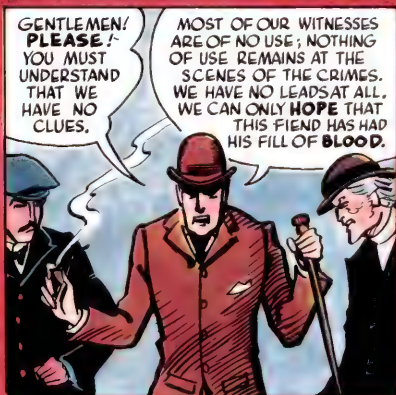
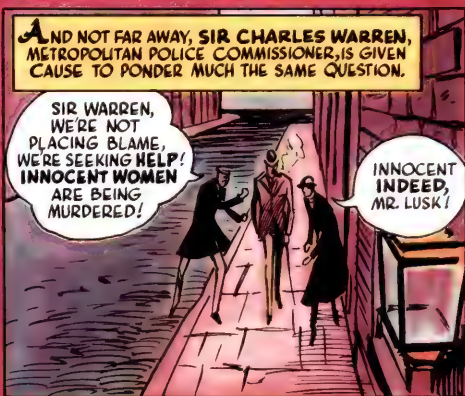
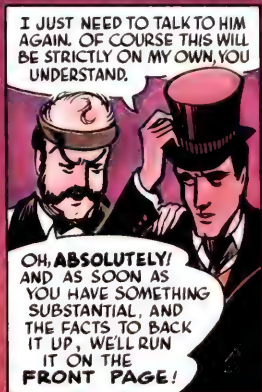


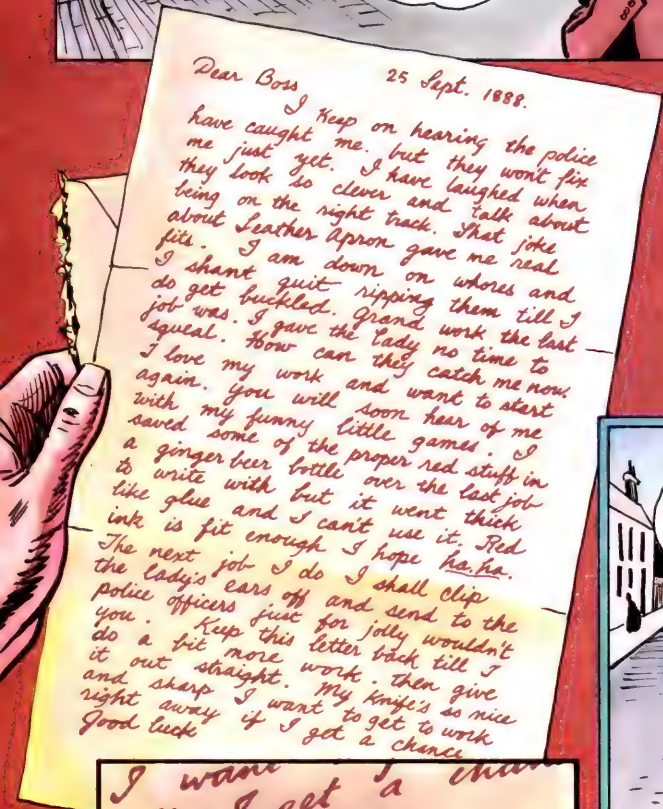
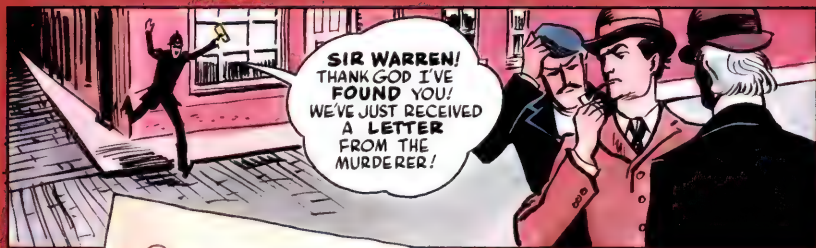
THE LACK OF **BLOOD** IN ONE BODY. THE AWFUL **MUTILATIONS**. THE TOTAL LACK OF PHYSICAL EVIDENCE AT THE CRIME SCENES.

THIS IS THE WORK OF AN **INHUMAN FIEND** POSSESSED OF AN **INSATIABLE BLOOD-LUST**.

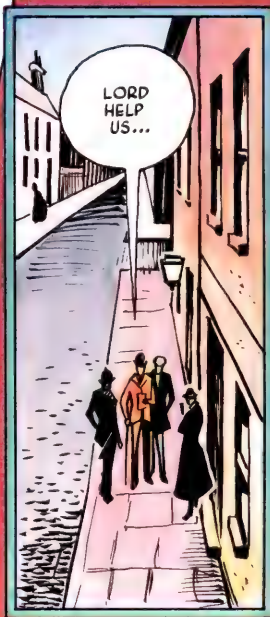


NEIL -- I BELIEVE THERE'S A **VAMPIRE** LOOSE IN LONDON!





I want
if I get a chance
yours truly
Jack the Ripper
giving the train



DRACULA

Bram Stoker's Bogeyman

His name is synonymous with nightmare, his legend part of modern mythology.

During the century since his literary birth, the character of Count Dracula has appeared virtually everywhere, from films to books, from toys to cereal boxes. The novel that introduced him is recommended reading in thousands of classrooms. When you think of vampires, Dracula's name springs immediately to mind. Where did this archetype of terror come from?

The character first emerged from a nightmare experienced by author Bram Stoker. Stoker's novel of the Count was published in 1897, but the origins of Dracula reach back to 15th century Wallachia, during the reign of Vlad Tepes, the Impaler — who was also known as Vlad Dracula, the Dragon. Stoker's research suggested the setting of Transylvania (The Land Beyond the Forest) and the character was drawn from the vampire myths that had prevailed for centuries. The fictional Dracula, however, would have far to go to match the evils perpetrated by his Wallachian inspiration.

Vlad Tepes' nickname of 'Impaler' came from his favorite method of death-dealing. The varieties of impalement were limitless, but his preferred method involved having the doomed person's legs spread wide apart by horses and the body then forced down upon a tall, sharpened stake set in the ground. Impaled thus, the victim would remain in agony for hours before death finally brought relief. This delighted Vlad, who sometimes took lunch amidst dozens of people so displayed around his table.

Other stories told about this cruel murderer only reinforce his horrific image. During the St. Bartholomew's Day Massacre, 30,000 people

were killed by his decree. After repeated complaints from his subjects about the sight of the sick and aged, Vlad had a splendid banquet prepared for them in a spacious hall outside of town. After all were seated, the doors of the hall were locked and the structure set afire, immolating all within. Thus did Vlad Tepes end sickness and the suffering of the aged in Wallachia.

Yet Vlad Tepes was considered a hero by his people, for only his audacity and reputation for cruelty stood between his kingdom and the invading Turks. When the Turkish government dispatched emissaries to his court to discuss territorial imperatives, Vlad asked them to remove their turbans in his presence. The Turks refused. Whereupon several guards restrained the Turks and at Vlad's signal, nailed the turbans to their heads permanently!

The Turks immediately made plans to invade Wallachia. Vlad Tepes' response was to send out a raiding party to capture the advance force of the Turkish army. When the remainder of the army reached the winding road leading through the Wallachian border, they found thousands of their fellow soldiers stationed along both sides of the road — a twin string of impaled victims stretching for miles. The Turks refused to advance, and Wallachia was spared.

The evil attributed to Stoker's Dracula is pale by comparison, yet still strikes fear into sensible folk. Perhaps that is because where Vlad Tepes' cruelties were inflicted upon nameless masses, Dracula's killings are on a

more personal level. His victims are individuals, with names, personalities, the little details that make each person unique — innocents who fall prey to his unnatural bloodlust.

The character of Dracula actually appears in less than one-sixth of the Stoker novel, accomplishing more onstage than on. In film, he has been portrayed by such notable actors as Bela Lugosi and Christopher Lee, as well as Francis Lederer, John Carradine, Louis Jourdan, Frank Langella, Alex d'Arcy, Udo Kier, and — in the spinoff movie **Biacula** — William Marshall. His son and daughter (!) have been played, respectively by Lon Chaney Jr. and Gloria Holden.

His adventures have found their way into stage plays, musicals, short stories, novels, comic books, graphic albums, radio plays, and feature-length films. His adversaries, too, are the stuff of legend, as he has at one time or another confronted Robin Hood, Sherlock Holmes, Billy the Kid, Frankenstein, the Wolfman, Abbott and Costello, Jesus Christ, and — now — Jack the Ripper.

Based on the phases of the moon as described in Stoker's novel, the story of Dracula actually takes place in 1890, two years after Jack the Ripper stalked the streets of Whitechapel. Both events occur in the autumn; coincidentally, Dracula is destroyed in his Transylvanian castle on the same date as Jack the Ripper takes his final victim: November 8th.

I've always felt that **Dracula** failed to explain fully the title character's fascination with





— and interest in journeying to — England, it seems remarkably out of character for the count to have taken such a fancy to a single individual — or to have gone to such elaborate measures as a result.

However, if you allow **previous** visit one filled with bitterness and defeat, the temptation seems more convincing. So here we detail our tale not only with the legend of Jack the Ripper, but the now-classic novel about Dracula as well. Mixing reality and fantasy? Perhaps. And perhaps not . . .

Dr. Stephen Kaplan, vampirologist and founder of the Vampire Research Center, devotes much of his time to the study and identification of real vampires. He has appeared on several nationally televised talk shows and has authored a book entitled, simply, **Vampires Are**. He shuns the grandiose portrayal of the vampire in film and fiction and instead seeks to have vampirism acknowledged as a very real human condition, but lacking any attendant supernatural abilities.

...

There you have a brief look behind both Stoker's characterization of Dracula and ours. There are, of course, hundreds of books available on vampires, the vampire cinema, and the infamous Count himself — far too many to even begin to list here. Readers interested in learning more about Dracula and his legend should procure a copy of **In Search of Dracula**, or **The Annotated Dracula**. The former traces the roots of the Dracula legend, while the latter presents an in-depth analysis of Stoker's work.

I also recommend an extra helping of garlic on Walpurgisnacht!

illustrations by W. Heath Robinson from Rabelais

FIRST FACE OF DEATH

Marc Hempel Draws Blood

Blood of the Innocent is not the first time Marc Hempel has had to deal with the Bloody Count and Saucy Jack. These pencil drawings and page roughs are a sampling of a 1981 version of Rickey Shanklin's original script for **Blood** which he called "Two Faces of Death". For an insight into how Marc's storytelling ideas have changed in the intervening years, a comparison of these early drawings with the final versions in **Blood of the Innocent** should prove very revealing.



Nearly full size roughs were completed for the entire 17 page story.



Compare this rough with pages 6 & 7 from issue #4.



One of the major changes in storytelling was the dropping of the "organic" panel borders for a more straightforward approach. Marc felt that a longer work called for a form that was less visually distracting.



The original face of Death . . . Dracula must have had a face-lift since '81!



This version of a scene from this issue has Dracula arriving a bit later in the evening . . .



Mary and Dracula meet for the first time . . . the first time.



Dracula is double-crossed!



NEXT WEEK



On a single, horrible night, Jack claims two more hapless victims for his orgy of bloodlust — as Dracula himself decides to confront the Ripper.

Don't miss Chapter Three:
**MOONBEAMS
DREAD SCHEMES**